

DESIGN

CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION

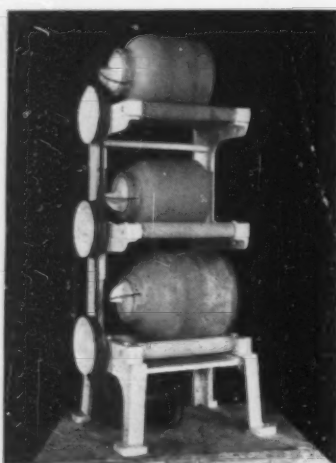


VILLAGE CHURCH, a block print by Tony Scorpulla. See article, "Alabama Prints." Page 15.

MAY 1938

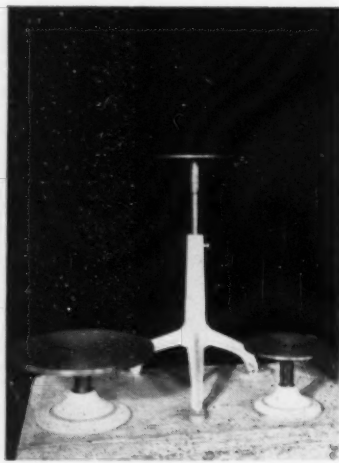
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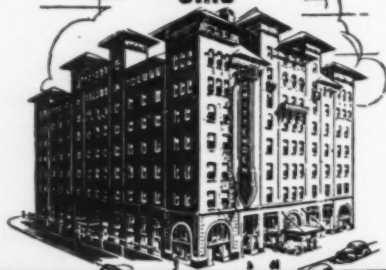
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Here is the list of "Wants" for this month.

May 1933	March 1938
September 1933	April 1935
January 1934	December 1934
September 1937	April 1932
September 1935	October 1936
October 1935	June 1933
May 1936	October 1937

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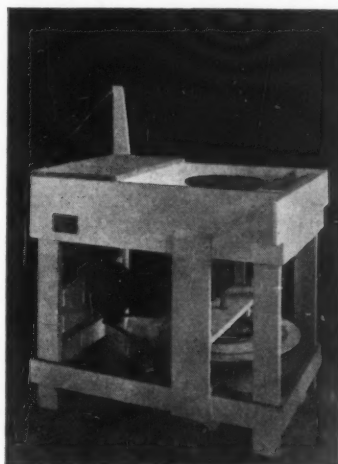
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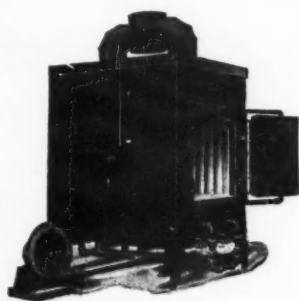
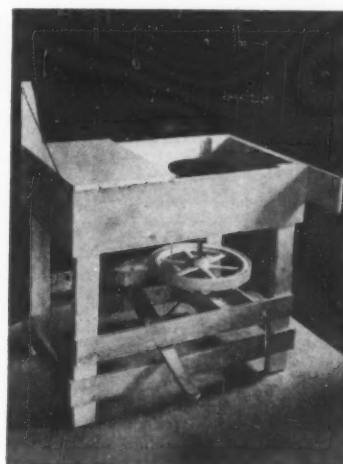
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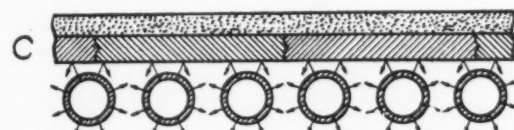
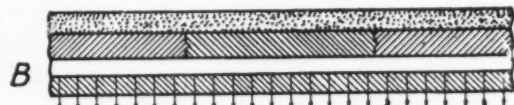
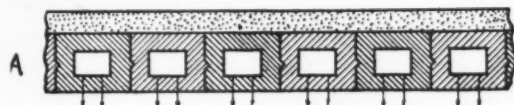


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New Technics in Fabrics

An interesting display of new technics in the designing of fabrics is being shown at the Leize Rose Studio, at 220 East 23rd Street, New York. Architectural motifs have been adapted to the purposes of textile decoration, as have landscape and floral designs, in a variety of treatments.

Indian Child Art

A recent showing of Indian Child Art at the Brooklyn Museum was given in conjunction with a series of lectures and informal talks on the subject and in each case large groups of advanced students showed great interest in the material. Source materials from which were taken the inspiration for the final design of units created by Indian children were the topics of several discussions. Indian arts and crafts generally, and Indian work in the social studies program were other topics chosen. In all of these talks was emphasized the fact that it is essential for a good teacher of any art subject to become completely identified with the work being studied and the consequent improvement in the execution of the pupil's work.

Among the activities suggested for correlation with this study was the making of drums of the type used by Indian children. A practical suggestion was that second-hand stores will sell old skins for the making of these tom-toms and failing that, that the inner tubes of old tires make excellent heads for this type of drum. The building of an actual Indian home or "hogan" was also suggested; together with the creation of a student government copying the Indian ways by the election of a chief, et cetera. For further ideas in carrying out related activities during the study of Indian Art and other subjects, there was listed the Industrial Arts Co-Operative, 519 West 121st Street, New York City, for a list of mimeographed directions for various projects. Some crayon drawings by children in the Little Red Schoolhouse and Friends Seminary classes were shown, and these were done in a primitive fashion quite in harmony with the spirit of the Indian children's work.

Roofs for Forty Millions

A new exhibition which definitely and clearly "sings a song of social significance" is that which was opened on April ninth, by An American Group, Inc.—a particularly comprehensive exhibit on housing called "Roofs for Forty Million", held in the seventh floor galleries of La Maison Francaise, Rockefeller Centre, and still continuing. The jury had a wealth of material to choose from. Some five hundred works were submitted, and two hundred were selected for exhibition. The jury included Yasuo Kuniyoshi, Arnold Blanch, Stuart Davis, Philip Evergood, Chaim Gross, Elizabeth Olds and Walter Quirt. The Mayor and other city executives sent special messages to this socially conscious group which has produced a highly significant and powerful message in paint, sculpture, and specially planned models suggested for new housing for those underprivileged in both city and country who are so badly underprivileged that they do not have the primary essentials necessary for decent living, and for the creation of good citizens. There was a time not so long ago when artists looked only at the pretty side of life. Today one would have to be blind, deaf and lacking in all sensitivity to avoid being constantly impressed with the unfairness of individual plenty in the midst of collective need. Those who have chosen the field of art for their life-work are proving themselves also to be not neglectful of the needs of the common man. They speak for him with clarity and with forcefulness.

The sponsors of the housing exhibit were among all those outstanding in improved social legislation and in an appreciation of art with a message. Designs for small communities, for special apartment dwellings, and other special proposed housing projects for varied types of living, both urban and suburban were shown in photographs, models, replicas of European housing accomplishments; all were shown in balanced groupings. Various symposia were held on the subject of improving American housing. The audience in every case showed intense interest in the constructive angles of the subject.

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DESIGN

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MAY 1938

COVER DESIGN by Tony Scorpulla

ART IN THE COMMUNITY

By Alfred G. Pelikan

1

ART EDUCATION IN PHILADELPHIA

By Theodore M. Dillaway

2

ART IN A PENNSYLVANIA-GERMAN COMMUNITY

By William Swallow

4

AN APPRECIATION-PARTICIPATION LESSON ON JAPANESE PRINTS

By Ray Faulkner

6

A JAPANESE PRINT BY YEISEN

9

CERAMICS IN THE FEDERAL ART PROJECT OF OHIO

By Charlotte Gowing Cooper

10

THE ARTIST AND HIS WORLD

Creating Consumer Consciousness
The Artist and His Sources

11

11

DESIGN FOR THE FILMS

By Blanche Naylor

12

ALABAMA PRINTS

By Belle Comer

15

WHAT'S GOING ON?

16

ART IN THE MAKING • PAPER CONSTRUCTION

17

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A foreword by Lewis Mumford put succinctly the case for the future: "Housing means bold collective initiative; it means utilizing the utmost resources of national, regional and municipal governments to build houses and communities that will embody the needs of a **life-centered** instead of a **money-centered** society." This in essence is the message of this very vital American Group show.

The groupings of entries were naturally divided into related units of paintings, sculpture, prints and drawings, photographs and models. The cumulative effect of the directed, intelligent thoughts of this talented group is immense, and will undoubtedly have a vital result in the making of better living conditions for more people.

Young People's Gallery

To open the final exhibition of the season in the Young People's Gallery of the Museum of Modern Art, of New York, Alexander Brook, noted modern artist, gave a demonstration in tempera underpainting for oil on Saturday, April 9. The demonstration was participated in by pupils of the eleven public and private schools cooperating with the Museum in the Young People's Gallery. The exhibition is a showing of the pupils' own work and includes painting,

drawings, prints, sculpture, ceramics and theatre art by students from the ages of eleven to seventeen.

This is the fifth exhibition held by the Young People's Gallery, which was established December 1, 1937. With the help of Victor E. D'Amico, educational director of the Museum, student juries have selected and hung the exhibitions. All except the current showing of young people's work have consisted of original paintings, drawings or sculpture by noted modern artists. An exhibition of American Folk Art and an exhibition of Machine Art have also been held.

During its first season more than one thousand pupils between the ages of eleven and seventeen have visited the Young People's Gallery in special groups. Each of these young visitors has registered, on a questionnaire provided by the Museum, his comments and criticism on the painting, sculpture, drawings and other original works of art shown in the exhibitions.

Some of the comments are as follows:

14TH STREET, Oil by Reginald Marsh

"It shows a crowd well with bustle and color."

"It shows a real thing. It suggests a crowd coming out of a department store. It gives you a feeling of what that particular place looks like."

"The technique is a cross between magazine covers and children's book illustrations. He should try Grand Central Station some time. The composition is awful and it irks me."

"It has no solidity. If you blew very hard all the figures would disappear; too flimsy."

"It reminds me of funny paper drawings."

PICADOR, by Pablo Gargallo (Outline Sculpture in Wrought Iron)

"I like the way he leaves a lot to your imagination, the way he uses a few lines to carry an idea and uses space to do the rest."

"I like it because of the different aspects that it has when examined from different angles. Also because it says a good deal with very simple material."

"I have seen hundreds of people that this head represents. The open mouth, the high cheek bones, the protruding strong chin, the squinting eyes, all help to form the head of a not too intelligent but athletic person."

STILL LIFE, Oil by Juan Gris

"Still lifes don't make any effect on me."

HEAD OF A YOUNG GIRL, Bronze, by Aristide Maillol

"I don't like smoothness, but I guess some people are like that with no struggle in their faces."

"I could like it if I had time, but is it worth it?"

PORTRAIT HEAD OF JOHN MARIN, Bronze, by Gaston Lachaise

"The sadness and loneliness of the head strikes a sort of responding chord in me."

"Does not interest me because head goes in and ears stick out too far."

"I like it because of his expression which makes me think how fiery his eyes must be."

FIGURE, by Archipenko (Cubist Figure in Terra Cotta)

"I don't know why, but it affects me like a fireplace. I could look at it all day."

"It is so fantastically unreal; it looks like a rabbit, however."

STANDING WOMAN, Bronze, by Henri-Matisse

"It shows a silly figure thinking."

"Too wriggly, almost like a worm."

"I like the left knee and calf, elongated body, and position in which it is standing is very unusual."

THE LITTLE BOAT, Watercolor, by John Marin

"It gives the jumpy feeling of the sea."

"Anyone who has ever sailed will recognize the movement of sky and water that is peculiar to that sport. The way Marin has conveyed this feeling is amazing."

CHILD WITH DOLL, Oil, by Otto Dix

"I like the pattern of the forms, but I should like to slap the child's smug little satisfied face."

"It is too pudgy. Nothing but fat."

"I like it because it has the softness of corduroy and the slight variation in color forms a warm and interesting picture."

"She seems round and somehow lovable. Cut subject anyway—little girl holding a doll lovingly."

HEAD, Oil, Cubist Portrait, by Pablo Picasso

"It annoys me because of the slipping of the planes. Some of them slipped too far for my sense of well being."

"It repulses me because it seems so absurd, like clean coal and grass and dirt messed together."

ART IN THE COMMUNITY

There was a time not so many years ago when to speak to a practical business man about the value of art caused one to be looked upon with suspicion. Art was considered either as a luxury for the idle rich or as a pleasant pastime for dillitantes and amateurs who dabbled in china painting and who copied pictures from calendars.

Entirely too many people still think of art as something housed in art galleries to be visited on an occasional Sunday, once or twice a year. They fail to recognize that beauty is an essential part of everyday life and that the economic value of beauty is immeasurable. One of the best ways to learn to appreciate the fine arts is first of all to learn to see and demand beauty in the simple things of life. There is no reason why the homes we live in, the furniture we use every day, the utensils we have in the kitchen, the offices or shops we work in, and the car we drive should not be beautiful. Every display window, counter or shelf, or the arrangement of merchandise in the small grocery or drug store can be made more attractive and orderly by the application of the principles of design and color. The automobile, the radio, the aeroplane and the train have recently undergone such a phenomenal change that it may be well to make a comparison with the early model of twenty or thirty years ago with those of today. No one would dispute the fact that these industrial objects as they are today are not only a great deal more practical but that they are also frequently quite beautiful. Our art teachers in the public schools realize that a knowledge of good design is of value to all, and particularly to salespeople who have a splendid selling argument if they are trained to present this knowledge to the customer. It is advisable, therefore, to reach the large mass of people and to teach judgment, discrimination, and appreciation of art to all.

Industrial designers can show how the appearance and function of such items as a meat cutter, a slide projector, a heat regulator, a scale, a flat iron, a clock and a book end can be improved by redesigning them. The word "streamlined" has had quite a vogue recently and has been applied to anything from automobiles and trains to chewing gum. Streamlining has for its purpose the simplification of the contour of objects and the elimination of unessential and complex details and accessories.

Artists have advocated this application of a well-known design principle for the last three decades. Art museums throughout the country have had exhibitions of machine art and a number of them have organized interesting exhibitions of good examples of industrial design composed of items which may be purchased in the five and ten cent stores. Our architects and city planners have, by means of illustrations and photographs, shown with telling effect the difference in the appearance of various sections of the community before and after remodeling.

What of our smaller and rural communities? The arts and crafts of certain mountain communities of the South include weaving, pottery, embroidery, basketry, wood work, toys, furniture, metal work, etc., and show that indigenous American arts and crafts can flourish and be practiced successfully and profitably even in out-of-the-way places and

in small communities if the artists and craftsmen are recognized and encouraged. Some of the most interesting examples of European Peasant Art are so beautiful that they are numbered among the most valuable collections of our American art museums.

Many of our farmers of today are educated and college trained men who no longer fit the "hick town" representation in the comic strips, while their wives are competent homemakers who know that farm homes can be made more attractive than many a city home.

The dollar and cents value of beauty has been stressed on so many occasions that it is hardly necessary to dwell on this point. Even a casual glance at the merchandise in the five and ten cent stores and the shops which line our main streets will amply demonstrate what progress has been made in this direction.

Rapid communication and transportation, machine production, new inventions and discoveries, the use of new metals and materials, all play an important part in our daily life.

Today we not only expect innovations in technical and scientific fields, but we demand that the element of art be applied to those innovations wherever possible. This may mean that in some cases we must break with tradition and plan according to the needs of our immediate environment. The automobile which originally was called a horseless carriage and which was really a mechanized buggy, has lost most of its resemblance to this former type of vehicle and now appears as a scientific, artistic creation. Where the early automobile had a dash board, carriage lamps and in some cases even a whip socket, the car of today is streamlined; air conditioned, and designed as carefully as a piece of sculpture, while the many accessories such as door handles, dash boards, lights and upholstery, are made from the careful drawings and models of many designers. The interior decorations of the modern air liner leaves nothing to be desired in comfort, convenience and appearance. Design also plays an important part in the planning of the airport, the advertising folders and the publicity of the different air lines; even the uniforms of the attendants, the pilots and the stewardesses have been carefully considered.

The appeal for support of the finer things in life is made only by those who themselves believe in the value of these finer things. It has been our experience at the Art Institute that the love for beauty is not confined to any particular class or group, but is found among people of all classes, rich and poor alike, and is so universal in its appearance that it bridges all barriers of nationality or religion.

Art is as old as man and has played a most important part in the development of civilizations. The architectural and sculptural monuments of the past, the glorious cathedrals with their magnificent stained glass windows, and all of the arts and crafts of the Occident and the Orient which have escaped destruction through warfare, ignorance, bigotry, and carelessness, have given pleasure to countless millions and have contributed materially to the welfare of the world.

ALFRED G. PELIKAN



ART EDUCATION IN PHILADELPHIA

By THEODORE M. DILLAWAY
DIRECTOR OF ART EDUCATION

Art instruction in the Philadelphia public schools aims to develop the child's capacity to enjoy his surroundings fully by making him conscious of the beauty that may exist in his school, his home, in the community, and in the works of artists and craftsmen.

It aims to develop judgment and taste in regard to what constitutes beauty of line, form and color in the fine, the graphic and the industrial arts as an aid to more complete living and as a stimulus to a favorable response to the fine things rather than to the things that are commonplace, thus arousing desire in the child to make his environment as fine as possible.

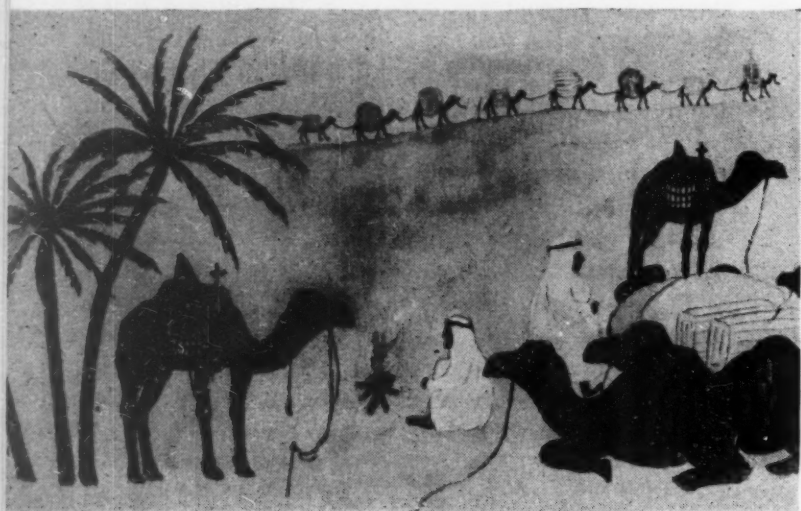
In addition to the development of appreciation and taste we believe that through the study and practice of art in the

schools the sense of order and neatness and the skills will develop to the extent that everything the pupil may do will be done in a more beautiful and craftsman like manner.

These objectives would seem to justify the teaching of art as one of the most potent cultural forces in the school curriculum. In addition to the cultural aspect of art in education we also recognize the vocational needs of the community. The merchant needs salespeople, buyers, window dressers and show card writers having fine taste and aesthetic judgment. The manufacturer of textiles, wall paper, carpets, rugs, furniture, pottery, glass, jewelry, lighting fixtures, radios, art metal products and containers requires designers and craftsmen who will make these products ever more beautiful and attractive. The printing industry requires artistic illustration and layouts. Advertising establishments require high grade commercial artists. The newspaper and magazine publishers require illustrators and cartoonists. The state requires painters, sculptors, architects, museum directors and teachers of art. Since all of these opportunities for artistically trained people in art professions exist, and since public school children are the future potential artists, designers and craftsmen, we must make provision in the scheme of education for the proper preparation of the talented child. This need is met in the Philadelphia school system by the vocational art courses in the senior high and vocational schools, by art school scholarships for high school graduates, and by the Saturday morning classes in the Pennsylvania Museum of Fine Arts and the Graphic Sketch Club.

The method followed in developing appreciation in the grades is based upon a knowledge of the theories of color and design, acquaintance with fine examples of painting, sculpture, and the art crafts, and through the practice of

Above: A Saturday drawing class of high school students at work. Below: An illustration by a sixth grade pupil.



creative design and pictorial illustration. We believe that through the practice of any art one gains clearer insight and a sympathetic understanding of the artist's problems; therefore emphasis in the art lessons is placed upon creative expression.

We find that trying to create without a background of information is as illogical as expecting a child to play a musical instrument without knowing about scales, keys and intervals of music. Without a vocabulary children are unable to express themselves in words. It is quite as important that children acquire a knowledge of lines, forms and colors as a basis for art expression as well as basis for appreciation. We have observed that without such knowledge the average child has little to express and the results are worthless and prove the need of information. Children need to know and be able to draw with the crayon and brush geometric and non-geometric forms. They need to know how to combine lines, dots and shapes into units and how to relate units by means of rhythmic lines and shapes. They must understand how to produce balance, rhythm and harmony in their designs. We have found through experience that, except with the exceptional child, we obtain no progress in development of the creative imagination without teaching art fundamentals as a background for creative expression. This is also true of pictorial drawing. How can a child express himself about the Chinese or any other race unless he has informed himself about the characteristic appearance of the people, their homes and their country?

One method in preparing children to illustrate any subject is to give preliminary study involving observation, discussion and sketching to acquire information concerning the subject to be illustrated. After this preliminary study the child undertakes to make an illustration to make his picture tell its story. This method of research and practice as a preparation for illustrations is consistent because it is in keeping with that observed by professional artists. Such preparation never hampers the artist in being creative any more than it hampers the children. Creativeness is emphasized in all of the school art work and copying is discouraged.

The teaching of art in grades one to seven is in the hands of the regular grade teachers who are instructed by supervisors on the Art Director's staff. Art in grades seven to twelve inclusive is taught departmentally by special art teachers, who are also supervised. Seventy-five minutes a week are devoted to art in the primary grades, ninety minutes a week in the elementary grades and grades from seven to nine, inclusive; and in the senior high schools the same amount of time as in the elementary grades is given for art appreciation and one hundred and sixty minutes a week for vocational art. Pupils in the senior high schools may elect both art appreciation and vocational art, if their rosters permit it, thus giving a total of two hundred and fifty minutes a week. Art appreciation is a half credit and vocational art a full credit subject. Pupils in the latter course also receive credit for their Saturday morning work at the Pennsylvania Museum of Fine Arts and the Graphic Sketch Club.

In both junior and senior high schools provision is made for the low ability group of pupils by giving them modified courses. In the former schools this modified course is integrated with other subjects, and in the latter schools the course is based upon a simplified art appreciation course.

The modified course in the junior high schools for low ability pupils is the only instance of integration of subject matter in our schools. There is, however, considerable correlation of art with curriculum subjects in all grades. Designs are made for application to sewing and industrial art shop projects. Pictorial drawings are related to the social studies and the school papers and magazines. Such relationships are indispensable in making the children realize the importance of art related to use. The designing and painting of friezes in our schools has progressed rapidly during the past few years. These are used to decorate the rooms and hallways of our schools and have been a potent force in popularizing art with parents, school officials, and the children. Each year sees an increasing interest in art and it is no exaggeration to say that it is one of the most popular school subjects.



Above: A group of objects designed and constructed by Wm. Penn High School Students in Philadelphia. Below: A junior high school modelling class busily at work.





Masks made by the South Whitehall Senior art class.

ART IN A PENNSYLVANIA-GERMAN COMMUNITY

WILLIAM SWALLOW, Art Supervisor
SOUTH WHITEHALL, PA., SCHOOL DISTRICT

Customs vary in these United States. Art has penetrated the Pennsylvania-German portion of the Keystone State and perpetuated an art rich in pottery that shall never be forgotten. Art and an appreciation of art are natural. The daily life of the Pennsylvania-German is surrounded with beautiful objects, even to the simple objects they comes into contact with at home, and to the designs on his barns. The old wooden covered bridges and stone bridges with the lovely arches, the early stone and wood mills, the

fine old homes and barns, all reflect the best in early American architecture.

The countryside, noted for its rolling hills and blue mountains, is a regular haven for artists. Industry, too, has taken its place and the smoke of the cement and steel mills adds interest to the horizon. The everyday person seems eager to make pictures and design and beautify his surroundings. He has a certain inborn desire and dream to satisfy. Technique is no end of the Pennsylvania Ger-

man, the artist is interested in expressing about the everyday.

There can be found both the German primitive and the professional artist. The Lehigh Valley has a growing Art Alliance of about two hundred professional and amateur artists. This art interest raises the cultural standard of the community, provides a stimulus for the schools and colleges, guarantees an appreciation and interest in preserving the folk art.

The South Whitehall Schools were consolidated in 1921, closing thirteen one room schools. Three buildings were prepared, two grade schools and one junior-senior high school, and were equipped to compare with the best city schools. All the facilities that are desirable in model schools were provided—to a transportation system to take the children to and from school and on the various field trips provided for them. The school was planned with a creative spirit interested in creative education for the student rather than building the child for the school.

The art department has been organized to give the children the opportunity to express themselves and to release the creative energy within them. It has not been planned to make everyone an artist, nor to continue the native folk art, but to gain appreciation of the old, to express the new, and to develop the individual. It has been planned to work with the rest of the school, with all departments, in an effort to better the daily life of the student. The opportunity is afforded not alone to those who are gifted, but they as well as other students are required to take art all through their schooling. Hours have been provided for the student who is especially interested in spending more time in the art room.

Clay, found everywhere in the community, was believed to be just as necessary as paint and pencil for expression. The sand table and mud pies were converted into material forms of expression, beautiful things that can be fired and used in the home and school.

The work in the grades is carried on, in the open as well as the classroom, by the classroom teacher under supervision. The children work, not for the teacher and adults but to express their own desires and abilities. The work is planned to meet the individual needs of the student rather than the plans of the supervisor. Plenty of paint and clay is provided. The children criticize and set their own standards, and the teacher guides them with their materials and creates a new spirit if it is necessary.

In the high school the work is carried on by the art teacher, much in the same manner as in the grades. The student works with the other departments to improve the individual as well as the school and community.

The art student in the high school works between two rooms. One room is used for painting and drawing and has a ready supply of mixed paint at all times. Since a great deal of finger painting is done, a small stove is provided to accommodate the preparation of this material. In the center of the room is a long printing table with ink slab, brayers, printing press and equipment for all forms of hand printing. At one end of the room is a small stage, a model in scale of the stage in the auditorium. This is equipped with lights and is used for puppetry and all forms of stage designing. Curtains are provided so that the room can be darkened. With the aid of a reflectoscope, art history and methods of working are easily brought to the student.

Across the hall from the painting room a modeling or ceramic room has been provided. Here many of the ideas created in the design classes as well as ideas created in clay are carried out. Accommodations have been planned for thirty-six children with a small modeling wheel for each student. There are clay bins for the various colored clays and a closet to keep damp work. There is equipment for wedging, glazing and drying pottery. In this room, for the convenience and advantage of the student, is a large Amaco Electric Kiln. Much work with masks and modeling is done so place has been provided to keep this when it is not in use. There is exhibition space for student work.

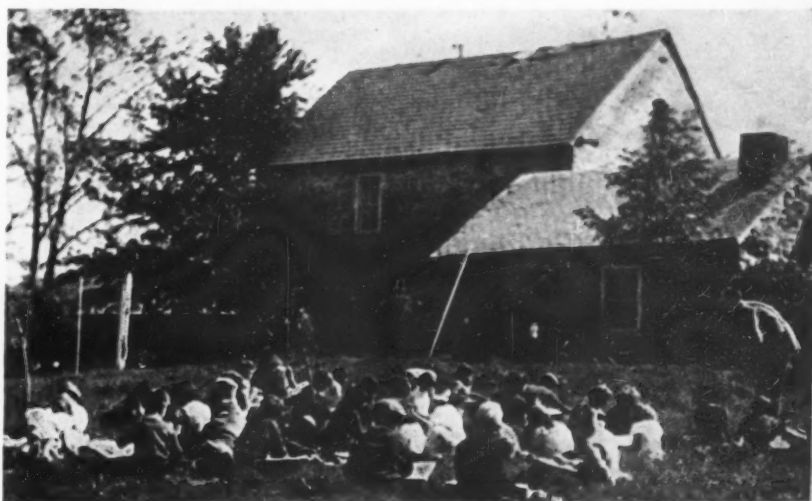
From the ceramic room clay is taken to the younger students and at times they are brought in to work and see the process of firing. The electric kiln so simplifies firing that as much of this is done by the student as possible. The pottery student is taught these responsibilities and nothing has been kept behind locked doors. Space has been provided so that, in the future, a testing kiln, throwing wheels, and other small equipment shall be provided.

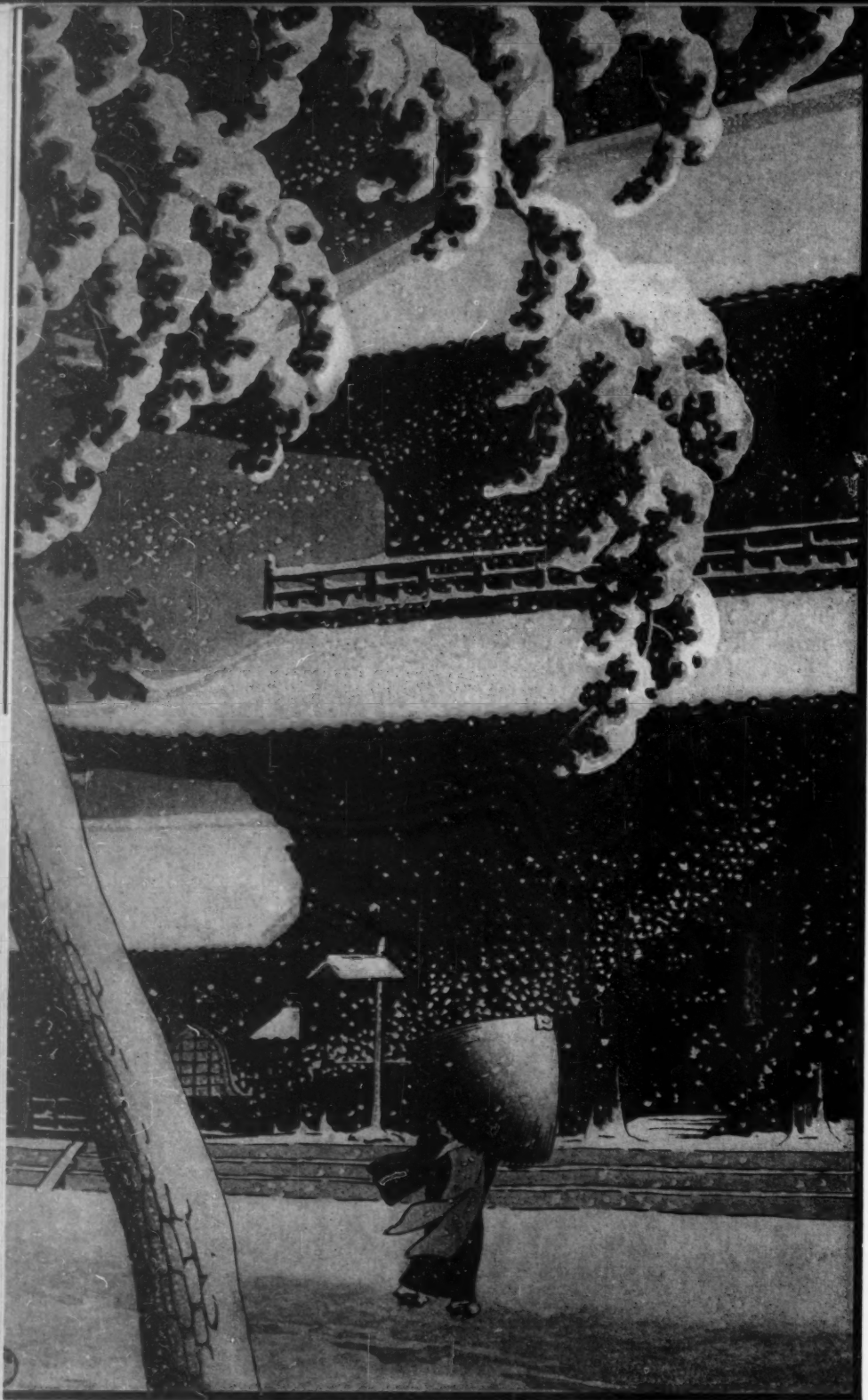
Modeling and pottery have proven a natural as well as a valuable means of expression. It is most valuable in developing the mind and hand. The ceramic work has done much to improve the appearance of the school and home. Masks have been a constant source of interest and help with the dramatic work.

Art is not being smuggled into our community. Our children are average children with normal minds and bodies. They are better students for their art work. They have had the opportunity to become art students, and they have consequently become art conscious.



Above: A ceramic art class at work, South Whitehall High School. Below: A fifth grade art class at work.





AN APPRECIATION- PARTICIPATION LESSON ON JAPANESE PRINTS

By DR. RAY FAULKNER
UNIVERSITY OF MINNESOTA

The drawings shown with this article were done with brush, ink, and water-color. The simplified movement and shading were suggested by an exhibit of Japanese art and demonstrate one way in which illustrative material may be used as inspiration for creative work, thus opening the way for a deeper understanding of art. Done in the General College Art Laboratory, University of Minnesota, directed by Dr. Ray Faulkner.

At the left, a Japanese print by Hasui

How can pupils be introduced to art objects which are products of a culture remote in time and space—Japanese prints, for example? How can their appreciation be intensified and widened? Certainly this is an everyday problem in the art classroom.

One approach is the typical, academic lecture-examination set-up. The teacher carefully prepares a formal lecture, relying heavily on the type of information stored in textbooks and encyclopaedias. Names and dates, good old standbys, are copied by the teacher, read to the class, copied by the class, given back on the examination—and forgotten in a few weeks. Fortunately forgotten, however, for our pupils would soon be bowed down under the dead-weight of useless facts packed someplace in the cranium if they were not able to forget! Information pours in and out. Naturally there is some gain, but often as not the mere facts, badly related to the students' experience, hinder rather than promote vital appreciation.

In another approach, less formal, the teacher assumes that the students' own art interests will lead them to all important phases of art. Then, and then only, should each phase be introduced. It is assumed, and probably quite rightly, that because of the students' immediate interest in and need for this information and experience, and because it fits into existing patterns of experience, it will be relatively permanent. Educational psychology has long stressed the need for relating the new to the old, the unfamiliar to the familiar.

Each approach has advantages and disadvantages. The first, over-formal from the beginning, may soon become a meaningless rehearsal of facts tossed from teacher to pupil and back to teacher. However, the teacher is certain that the material which we assume is important is taught. The second approach, dependent as it is on individual interests and activities, places an enormous load on the teacher. Johnny and Mary may be ready to study Japanese prints

today, Clara next month, William next year. Each time the teacher must be ready to supply the needed background. Some pupils may not experience this particular need while in the art class, and yet some years later may wish that they understood such things better. The first is entirely subject-matter centered, the second pupil-centered. Neither fully meets the needs of an individual who lives a member of a social group in contact with art from all ages.

A consideration of the teacher's approach to Japanese prints leads to another point worth discussion. Much art instruction is confined entirely either to participation with materials or to lectures. Seldom are the two combined. Entering kindergarten, the child is allowed to play with art materials. With a generally increasing emphasis on definite assignments and standards, the public school art work continues to be primarily manipulative activity. Occasionally at the high school level, lecture courses on art history are offered. Or, more rarely, a course called "Art Appreciation" appears on the program. The participative work stresses the pupil's ideas, often allows him to stay entirely within the realms of his own limited experience; the lectures usually deal with materials far from what the pupil knows and understands.

Why are the lecture and participation approaches so widely separated? Why are so many participation courses aimed at a finished paper problem, nicely drawn and colored, representing only the pupil's ideals? Why is the pupil seldom encouraged to see the vast world of art beyond his own limited horizons? On the other hand, why do the lecture courses (and this applies much more at the college level than at the secondary school) seldom encourage the student to experience art for himself? Finding no good reason for this separation, we experimented with an approach which combines advantages from the two methods.

It was our aim to direct pupil activity so that participative work will not only **develop the individual** but will lead to a **vital appreciation of the art of other periods**. Accordingly, several projects similar to the one discussed below have been planned.

Through the cooperation of the Japanese print dealers, we secured a loan exhibit of Japanese prints, hung them on the walls. When the pupils entered the Art Laboratory, some of them noticed the prints. Comments ranged from, "What swell, soft colors!" to "Those are the ugliest women I've ever seen!"

These remarks suggested an opening for a discussion.

Teacher: "You said that the colors were soft. What do you mean by that?"

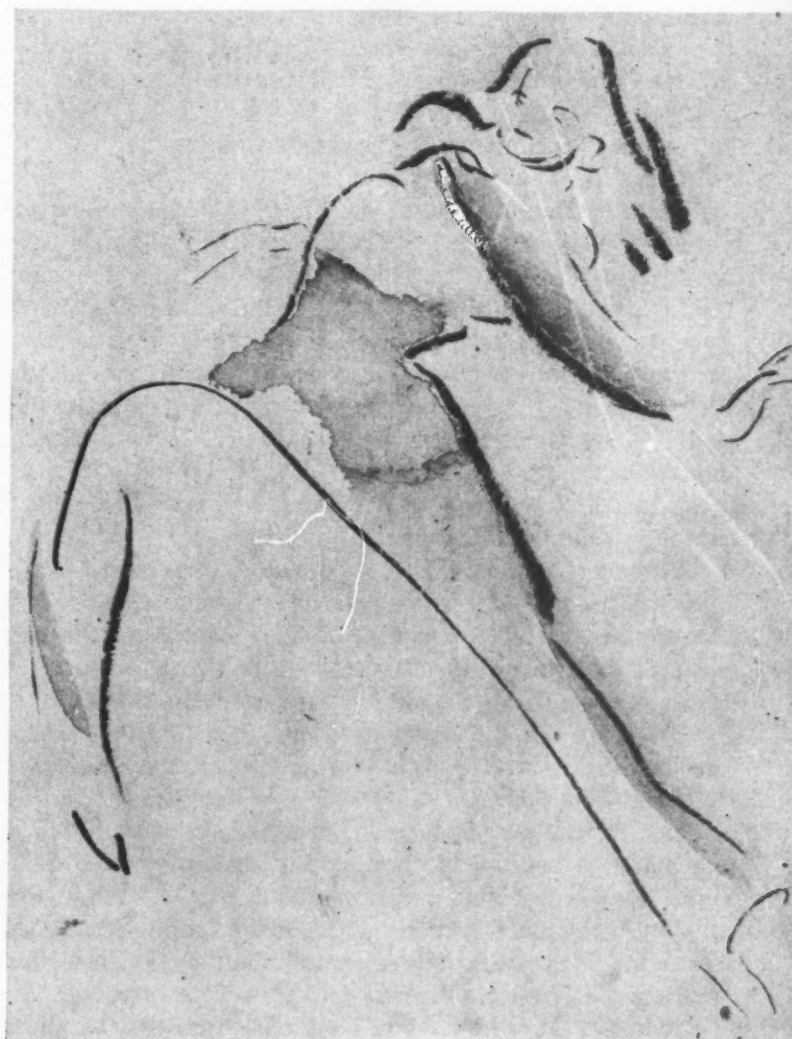
Student: "Well, they are not bright and gaudy, not like our bill board advertisements. They don't clash. They look rich."

Teacher: "Why do they look rich, why don't they clash?"

Student: "There's something about each color that makes it look a little like the other colors. The colors seem to be related. And then, of course, the color patterns are well worked out. The colors are balanced and repeated."

Student: "Yes, but that alone will not make colors look related. Did you see that colored sketch in the Sunday paper? Those colors were balanced and repeated and all that sort of thing, but they looked terrible!"

Some recent colored cartoons in newspapers were taken from the files, compared and contrasted with the Japanese prints. The discussion continued for some time along these lines until the pupils seemed to have gained an understanding of relating colors of low intensity and also of the



concept of "tonality" which was new to them.

At this point one of the students reiterated her first remark, that she thought the women were homely. But another student did not agree, saying,

"Of course, they don't look like American women, but maybe the Japanese have different ideas about beautiful women. They certainly do about food."

Teacher: "Yes, they do have different ideals of feminine beauty. This is the result of many factors. In the first place, their features are different, their faces are shaped differently. Then their hair is quite unlike that of most American women. It is straight and black. And notice how it is combed, arranged in a complex pile of harmonious curves. And notice the costumes with the fine patterns.

"Also they do not draw as we do. Look at the manner in which they draw animals. They see things differently, have different reactions to their surroundings. This naturally influences their art. What are some of the characteristics of Japanese drawing and painting that make it different from ours?"

Student: "It all seems so much simpler, there is no shading or modeling like we use. The bodies are not round. They seem flat."

Student: "And yet they are not really flat. They have used lines to indicate directions of forms, and therefore they didn't have to shade arms and legs as we do. I don't think that you can say that their drawings are flat."

Teacher: "That is a good point. It is true that they have not drawn figures as we do, they have used little naturalistic shading, and yet by careful attention to planes they have expressed both form and space. This has influenced some of our more recent Occidental painters."

Some prints of paintings by Gauguin, Matisse and Picasso which had recently appeared in magazines were shown to the class. For a few minutes the discussion centered around how much recent and living painters had learned from the Japanese and Chinese.

Teacher, summarizing the discussion, "Many of our painters have profited from the lessons taught by the Japanese. They have learned that photographic shading, valued highly during certain periods, is not the only way to express form. Contact with Japanese art helped lead contemporary painters away from the sentimental, naturalistic work of the late nineteenth century. This is another example of knowledge helping creative workers. Remember that there are many ways to paint the human figure, and the drawings which you have been doing are not the only way."

At the next meeting of the class, one of the pupils asked just how the Japanese prints were made.

Teacher: "These prints were made very much like the linoleum blocks which you did last Christmas. Of course, the method varied in some details. For example, have you noticed that most of the color areas were outlined with black lines? These were done with a brush and ink.

"We have a few brushes of the type used by some of the Japanese artists. Would you like to try making some drawings like this?"

Most of the pupils agreed that they would, but a few, not being interested in this type of drawing, asked if they could spend the time reading about prints. They looked at some magazine articles, read a few pages in the encyclopedia. Meanwhile, the other members of the class started to draw. At first the brush strokes were awkward.

Student: "My lines do not seem as graceful as those in

the prints. Their drawings certainly have rhythm."

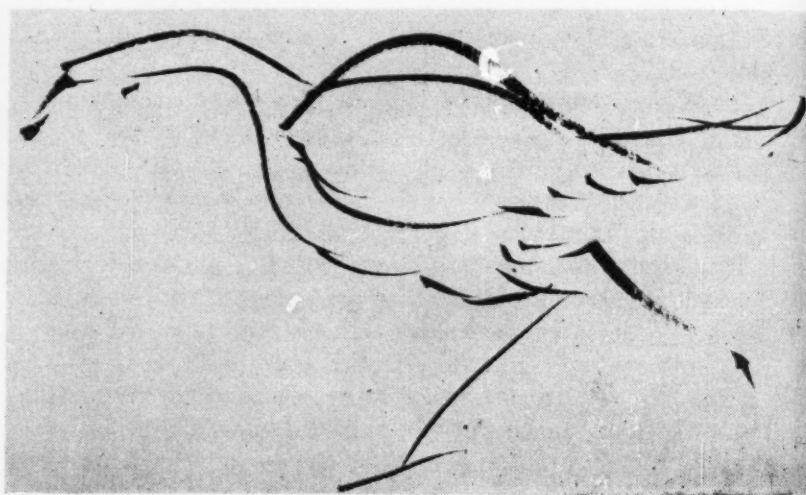
Teacher: "Indeed they do. The Japanese have paid great attention to beautiful lines spending years of practice to make them express form and at the same time to be part of a continuous, rhythmic pattern. Try holding your brush at the end, allow it to swing easily in your hand. Try to make a few lines which have 'swing' in them. You'll probably find that you can do better work if you relax. Don't try too hard!"

The results of this day's work were encouraging, and pupils and teacher decided that another period could be spent on such work. The illustrations accompanying this article are examples of the work done the second day.

The next period was devoted largely to a lecture-discussion in which some of the fundamentals in the designing and printing of Japanese prints were brought to light. During this lecture-discussion the prints were on the wall in front of the class, and frequent references were made to them. Many times they were compared with the art work to which the pupils were most accustomed—news-paper and magazine illustrations, reproduction of Occidental painting and the pupils' own drawings and paintings.

The drawings made by the class showed better than any examination could that they had gained some insight into the Japanese approach to painting. To be sure none of their drawings were copies. In fact, they were not even "good imitations". Rather they were the work of American pupils who had been looking at and thinking about Japanese prints. Primarily a means to understanding Japanese prints, the pupils' drawings were not done for their own sake, but as part of a lesson involving discussion, participation, a lecture and readings. Learning was promoted by **doing, observing, thinking, listening, reading.** All possible approaches were used.

Naturally such a lesson makes no attempt to give a scholarly, profound understanding of this phase of Oriental art. The aim was to deepen appreciation, to widen understanding. All possible activities which might lead to this goal were suggested. The pupils' first interests in color and the "homely women" were used as a beginning. This approach differs from the typical lecture in that student reactions to actual art were encouraged. It differs from many "participation programs" in that many illustrative materials were always on view, comparisons and contrasts were suggested, and definite information was included as an essential part of the art work.



A simplified brush drawing which has a Japanese feeling.



A JAPANESE PRINT BY YEISEN



CERAMICS IN THE FEDERAL ART PROJECT OF OHIO

By CHARLOTTE GOWING COOPER
DIRECTOR FEDERAL ART PROJECT, OHIO

Today artists are far more in tune with contemporary trends and are more sensitive to the beating of the popular pulse than in the days when artists lived in garrets. In broadening the base of appreciation for art, the Federal Art Project has done effective service in correcting the cultural erosion of the past years.

The ceramic sculpture done by the Federal Art Project in Ohio has received due recognition in its own field. Various figures exhibited in the Syracuse show of 1936 are now being circulated on the continent. Other exhibitions have been circuited from the national office in Washington to the many Federal Galleries fostered by the project, as well as local exhibitions in schools and libraries throughout Ohio. Much credit for the excellence of the work, the delicate charm, the choice of appealing subjects, falls to Edris Eckhardt of the Cleveland unit who has given unstintingly of her technical and artistic supervision.

The successful completion of ceramic sculpture depends no less upon the comprehension of the technical processes involved and the limitation of the medium and design than upon the imaginative conception of the artist. Sculptural simplicity of form will be enhanced by color and glaze with the proper subordination of detail and surface texture.

When the sculptor's finished model is ready to be transformed into the molded figure, the actual model is first shellacked and painted with lines indicating the divisions for the piece mold. The number of these divisions is determined by the undercuts and intricacy of design and varies from two to fifteen or more pieces. The piece mold is made section by section by placing the model in a wooden box or form, and blocking off with clay the sections not being poured with plaster. Each plaster piece is keyed to the succeeding pieces ensuring a close true fit when assembled for use. The plaster mold is ready after the removal of the model when cleaned, dried and tied securely. At least fifty clay casts may be reproduced from one piece mold.

A fine grade of firing clay combined with twenty per cent flint must be thoroughly mixed and sifted to make the

"slip". After this slip, with which the piece mold is filled, is allowed to set until the water will have been absorbed by the plaster (of the mold), and a hollow cast about one-half inch thick is formed from the residue. Removing the mold piece by piece, the ceramic figure is revealed with seams left by the mold joints. When leather hard, a modeling tool is used to remove the seams, after which the figure is dried and tooled to bring out the perfection of detail of the original model.

After burning to a heat of about 1900°, the figure emerges from its "bisque fire" in the kiln, a light cream color and hard. The piece is next saturated with water after which the underglaze color is applied by brush. Great care has been taken in the grinding, mixing and blending of the color before application. In order not to destroy the sculptural unity of the piece, the color scheme must be carefully worked out. When applied the underglaze is opaque and light in tone; when fired the color is almost transparent and several shades darker and brighter.

Over the underglaze color is sprayed a white opaque liquid composed chiefly of clay, borax, felspar and flint, which when fired becomes a brilliant glass-like surface. In order not to destroy the detail of the sculpture, great care must be taken in the spraying to prevent clogging with glaze.

The glazed piece is set into the kiln on stilts so that as the glaze flows to the bottom in firing, the base will not adhere to the kiln. This second and final firing attains about 1650° during a period of two and one-half to three and one-half hours.

The photograph above shows the figure called "To Bed, To Bed by Candlelight" in its various stages from the model to the finished colored and glazed piece. The group shown is one of the many subjects which have been created by the artists of the Federal Art Project. As these ceramic pieces are planned for public libraries and schools, the subjects chosen are more or less confined to children's stories and classics.

THE ARTIST AND HIS WORLD

CREATING CONSUMER CONSCIOUSNESS

During the past fifteen or twenty years the public has been confronted with a maze of advertising and seductive buying inducements. In the meantime lowered production costs and unscrupulous producers have so filled the market with cheap and unreliable merchandise that the average consumer is at a loss to distinguish between good and bad.

The need for art in industry and likewise the need for art consciousness on the part of the consumer is clearly illustrated by merely thumbing through one of our larger mail-order catalogs. Here may be had a radio housed in a console cabinet that is a perfect duplicate of an Italian Renaissance chest, regardless of the fact that the acoustics of a magnetic speaker or a vacuum tube housing were entirely unknown to the Italian cabinet maker. On the following page will be offered a next year's model that is a perfect integration of all known scientific principles. It is housed in a cabinet that is designed to meet the intrinsic needs of a radio including an inclined sounding chamber and a tuning device so placed that there is "no stoop, no squat, no squint". In another section may be found a water glass produced by a machine in the most direct manner that is possible. The form is geometrically simple and invites the touch of the hand and lip. Next to this fine glass may be found a footed, fluted contraption made to imitate a sea shell with painted flowers and moss profusely covering it and hiding its supposed function of a drinking utensil.

These contrasts merely indicate a growing recognition of the fact that the form of the machine and its products follow its function. In order to appreciate this renaissance, let us look toward the evolution of our modern machine era.

The first attempts of man to create useful objects were in many instances much better than are some of our modern efforts. The needs were simple and were met in a direct manner that gave a dynamic vitality to the result. Ornament appeared early but it developed naturally, sometimes as the result of a process; for example: the coils in pottery or the pattern in weaving. Again it arose as a response to the beauty of the materials involved, as in the colors and textures of clays and glazes and the sensuous beauty of woods, stones and yarns. Thus far, all things were made by hand and the irregularities revealed the charm of human craftsmanship and love of creation. Here

let us remember that these imperfections were charming because they were the outcome of an honest use of tools and materials. Today many of us look for these same irregularities and indications of handicraft charm in machine-made products, not realizing that they are merely empty imitations; viz: imitation hand-hammered copper as against the honest machine beauty of spun aluminum.

The next step toward industrialization came about with the introduction of simple machinery operated by human power. The potter's wheel, for instance, greatly increased the production of the potter and at the same time altered the shape and ornamentation of the product.

Finally came the industrial revolution. This changed all concepts of production. The objectives of making things turned from skilled craftsmanship and perfection to mass production and maximum producer's profits. The ease of ornamentation led to great abuse. Ornament was confused with art and form and was applied without the least consideration of structure and material. In many instances it was used chiefly to hide defects in workmanship. Gradually the ungoverned machine confused all standards, social and aesthetic. The designers of products through the division of labor became separated from the actual problems and processes of manufacturing. The consumer confronted with the maze of mass-produced articles lost his sense of values and began to confuse price with quality and to separate art and industry.

The designers of machines knew that the newly found sources of power such as steam and electricity needed to be regulated. Uncontrolled, a machine would quickly tear itself apart; so governors and regulators were made to equalize the flow of energy. However, no thought was given to the concomitant social power released by the machine. Instead of an equitable distribution of the benefits of the machine production, the entire force resulting from the concentrating power of machinery was released entirely ungoverned on society, with the same result that a similar release of ungoverned power would have on any delicate machine. In other words, the machine was used to transform almost unlimited energy (raw materials) into units usable by society, but no provision was made to restore the original equilibrium of this energy. The dominant interest of the machine users was exploitation rather than energy transformation. Consequently within a few generations a palace-hovel society arose, with the mass sensitivity so dulled as to be unable to discriminate between trash and quality.

Today the advantages of the machine are universally known. The perfection of

the machine and an appreciation of the beauty of precision is rapidly taking place. As we gradually replace the culturally lagging standards of handiwork charm and association with the new standards of properly used machinery, we will come to an integration of art and life that will be equal to any golden age in history.

As educators, we need to develop social designers that can build a foundation upon which a material industry can securely stand. Likewise we need to develop industrial designers and stylists that understand the relationships between machine, processes, materials and ultimate use. To complement this group of specialists we need to create consumers with an awareness of the potentialities of the machine and the ability to discriminate between the good and the bad uses to which it is put.

THE ARTIST AND HIS SOURCES

There is beauty everywhere—or is there? That depends upon the way we look at things, how we interpret them. Could you see anything interesting about a fencepost or a tin can? Perhaps not, but it may be just the thing to finish a picture. That depends upon the picture and what the artist wants to reveal.

"The artist as he looks out upon the world sees things, people, and incidents as forms and grasps their significance both outward and inward and the significant aspects of commonplace things in proportion as he has within himself the capacity to feel and perceive such significance. He creates an appropriate form in appropriate material for a convincing expression of this significance. He is a craftsman grounded in the technique of his craft."

Think of all the lovely things which could suggest a picture to an artist. Everything in nature—trees, flowers, clouds, water, plant life and animal life of all kinds. Think too of other things such as music, poetry, history, architecture, industry, people, religion, science, dreams. Oh, these are a very few of the wonderful sources the artist has to work with. But after all is it the sources that make the picture? There must be an attitude which makes for success. With the wrong attitude the most beautiful thing in the world could be ruined. Then too, the artist must have a creative mind and the ease of interpretation which makes things lovely. His feeling toward the object should be expressed and made visible to the admirer.

DESIGN FOR THE FILMS

RECENT SHOWS AND PLANS FOR FUTURE PRODUCTION PROVE POTENTIAL POWER OF PICTURES

By BLANCHE NAYLOR

Several exhibitions throughout the country showing the progress made in the design and execution of the moving picture over a period of years, and new plans just put forth for the production of both educational and entertainment films prove that the cinema is not only one of America's most powerful forces for the dissemination of knowledge, but also that it presents a tremendous field of possible development for the young designer.

Authors and producers in co-operation with the public are now attempting to make sure that the material used is authentic and of good content, it is clear that this comparatively young art, now perfected technically, offers great opportunity for young designers to approach a fresh problem in a new way. The very obvious improvement in the change of approach and the increased intelligence in treatment of films today have freed film designing from the old shackles of tradition and conventionality.

New projects now under way include the making of ex-

cellent subjects for traveling exhibits through the schools, emphasizing new angles of art education. Other institutions will also be offered an opportunity to exhibit these informative subjects. The plans for this new departure in the work of "painless education" includes such topics as "Aesthetic Appreciation", "Human Relations" and similar broad subjects. Clips are being made up from features already completed, from news reels and historical stories which have been accurately recorded. These will be carefully edited and sent forth with an interpretive slant to show the relationship of past events to those of the moment. Leaders in their special subjects are asked to co-operate with the motion picture producers and distributors of America, headed by Will Hays. Large groups of teachers were asked to choose from some two thousand films in sound those most suitable for effective presentation. A general report is to be released.

From "'Lot in Sodom'", an experimental film of high artistic value.



A new, dynamic approach to problems of film design is needed for this work, and the topic "Aesthetic Appreciation" is one which must surely be stimulating, lively and intensely interesting. It will be possible for both children and grown-ups to experience art in new ways. With the sound film there may be worked out the ideal combination of music, literature, painting. It may be shown how our national preferences in art arose, and what influences are at work upon our present and future efforts. Additional titles will include "Logical Thinking", "Physical Environment", "Social Heritage", "Physical Education" and "The Changing World." Such things as these will indubitably have important effects upon character development.

Some minor work has been done in the past in this direction, but nothing of comparable scope has yet appeared, and experimental efforts toward a complete "motion picture curriculum" are free to evolve in whatever way may prove to be the most satisfactory method.

One of the problems has been that most of the schools which are equipped with 16 mm. sound projectors have no facilities for showing the regular 35 mm. stock. A long list of good films in the correct size for showing on the ordinary school projector will therefore be a great incentive toward their use. Organizations such as the museums have for some time carried a long list of films for general circulation, and many large commercial groups have produced extremely interesting pictures recording their methods of manufacture, as have travel agencies, steamship lines, state and federal governments, foreign lands, territories and possessions. Never before has there been such concentrated effort to establish a full program, comprehensive and inclusive, to cover the arts and sciences as well as those more familiar terrains of geography and history.

In both the strictly commercial and the non-commercial film design methods have changed almost as radically as has the technical procedure involved in turning out the pictures of 1908 and those of 1938.

Once, not so long ago, it was a ridiculous question to ask "Is there a cinema aesthetic?" The answer was so definitely "No" for a long time that progressive persons connected with the industry almost gave up all hope of progressing with the education of the public, the producer, the author and the technical staff, sufficiently to warrant continuing the effort. Originally the moving picture machine enslaved the film, now, with the intelligent application of creative principles to the problem, it has set it free.

In an interesting small volume on the subject, published in London in 1928, by Ernest Betts, called "Heraclitus, or the future of films", it was stated that there could be no future for artistically designed films until somebody could be made to believe in them. This happy miracle has come to pass in less than ten years, and for those who appreciate aesthetic subtlety and restraint in their amusement and recreation as well as or even more than in their education, today holds promise of greater improvement. The crude design methods of the past, involving the sledgehammer tactics in developing thoughts and themes—all those blunt repetitions of the same motif which were used in the early days of the cinema art to denote anything from a minor disturbance to a major catastrophe—these have passed into the discard very definitely, except in those so-called "B", "C" and "D" grade pictures made at the demand of the more moronic theatre-going groups, and those of arrested development.

The great art of selectivity is to be praised for having

helped design in the moving picture speedily along the way of progress toward perfection. Both in form and content great restraint is exercised. Selecting the precise moment, the uncluttered incident and the exact place or scene for a given action shot is a difficult process, involving discrimination, good taste and a degree of good judgment which were largely lacking in the early pioneer days of the film, when swashbuckling, broad treatments seemed to be all that were possible with the new medium. There is no reason why art in the moving picture should not pay better than lack of art, and the case for mass taste is pretty well proved by the fact that recent photoplays of great masterpieces, and the reproduction of historical events in all their tremendous forcefulness and with their meaning for the future not only unimpaired but emphasized, have brought higher income results to the producers and enjoyed much greater success than the trifles of senseless, frothy, so-called entertainment which formed so large a proportion of the early work.

For all too many years after its beginnings in 1895 the story of the moving picture was a dismal one. There was a new means of expression, and no one knew what to express with it! Just as the radio has more recently been undergoing a process of education and gathering information on what the public wants, so the technical progress of the movies was somewhat impeded by the necessity for finding out what was needed for the best treatment and content. The origin of all early movie thought and design was mechanical, rather than artistic, and it had to grow from this technical infancy to comparative maturity before much could be accomplished in turning the eyes of the public and the producers toward better things.

In discussing the fluidity and therefore endless possibility for changing design effects in the cinema, the author of "Heraclitus" states that he chose this character for his title because Heraclitus was the first to perceive that all life consists of change, and most assuredly the motion picture has this element as its first principle. It is this constant ability to record flux that makes the film so entirely different from all other means of expression and record; and it is undoubtedly in this branch of the arts that we may find great opportunity for development of new designs. In the composition and treatment of the early film there was very often, although motion apparently continued, a feeling of becoming static even in the midst of the seeming flow of action upon the screen—witness the early close-ups. Today this action may have been either speeded up or slowed down incomparably, according to the most desirable tempo for the subject to be treated, but there is always the definitely implied feeling of fluidity, of going on to other things—a constant growth and development of them, a building up of some given effect, if only by the slight turn of a wrist, the flick of a finger, a flower falling, or a bird in flight. (Here recall the scenes in the "Good Earth" based upon the acceptance and final relinquishment of two small pearls by the character Olan.)

The inner reason for the vast changes which have come about in the field of film design is in our changed manner of thinking and our modern approach to life. We covered broad fields in the past—we still do, but now we dig into these same fields much more deeply. The cinema in America is becoming a three-dimensional art in more ways than one.

The fact that the educational and informative motion picture is now so widely in use throughout America and Europe places it in a position for additional and continual

development. Serious consideration as an educational medium would never have been given the film if it had remained a mere time-passer. There had to be first a radical improvement not only in the technique, but in the material used and in its manner of presentation. In the schools and churches; in specialized study groups; in the field of adult and parent education as well as in educating younger persons, the cinema of today is of growing importance. Naturally there remains much of impermanent value to be sifted from the general work but it is possible to choose a constant program.

It is an astounding and staggering fact that sixty million people now see and hear talking pictures, one at least, every week. Such an immense public must necessarily be fed good food for the mind, and good design is an essential part of proper presentation. As a result of many strenuous fights on the part of courageous workers both in and out of the moving picture organizations today's general tone is so far improved that although forty percent of the today film audience in America is under twenty-one, it is much safer to let them choose their programs than it was a few years ago. There is offered a great opportunity to educate not only along old well-defined lines but an immense potentiality for showing new methods in art instruction, new techniques in sketching; new evolutions in design; new approaches to all sorts of art problems. Such well-known pictures as the Yale Chronicles of America in the historical field, the art promotion features of the various outstanding museums, and other standard works of the early educational film have been supplemented by increasing numbers of new subjects.

A survey recently made shows that the agencies which bring so many children to the moving picture theatres are the following, and this should be carefully considered as possible menaces in cases of dissemination of propaganda, so that it might be counter-attacked in case of need.

Newspapers and periodicals advertising of titles, et cetera, bring in twenty per cent of the younger audiences. Author and subject known or liked account for fifteen per cent. Actors, as individuals, bring in ten per cent. Another ten per cent come in response to lobby displays. Five per cent go because friends recommend the picture.

The real need is for recreation along with education, both combined with good design, and libraries, public, civic groups, church, state and federal government, parents and other adult clubs, all realize this and recognize the need for further production of well designed units.

When it is remembered that the figures quoted are for the United States alone, and that the number of moving picture goers is more than doubled throughout the world, numbering some one hundred and fifty million, it is proved that a successful film has a greater circulation than any newspaper and more "readers" than any book except the Bible—it is realized that a tremendous opportunity lies here for future development. No one medium has ever been endowed with such power, so much danger and so many potentialities. The film can become a great, powerful and most effective disseminator of information of various sorts. Censorship controls it to a certain extent, but all sorts of innuendoes and underlying meanings are conveyed by the structural arrangement and in details. It is a great medium and means for interesting minds and eyes both of young and old in all that is best in modern life, in the history of things past, in great art and sculpture of ages gone, in life as it was lived then and its effect upon the growth of humankind. England has used the cinema for the education

and guidance of its colonies. There have been many instances of backward groups, races and peoples learning quickly and easily from the film, when it had been impossible to teach them by written or spoken word. They have been shown how to improve living conditions—portrayals of the artistic accomplishments of other countries have followed these, and the enjoyment of life in many quarters of the world has so been increased and enhanced.

The non-theatrical film has grown to astounding proportions. Here even more than in the theatrical presentations there is a deep relationship between subject and form. Very often in the best of the outstanding modern films one characteristic detail is chosen to represent a whole scene, emotion or crowd reaction. In such matters the choice of material is also part of the actual form, and it is in the intelligent selection that modern film-making has become so far superior to the older work. The basic material, the theme, and the manner in which it is presented must all be correlated in careful, thoughtful blending for the best final effect.

Instructive purposes are common to the better films, and to obtain the polished, final negative, clear in meaning and not wasteful in recording of unnecessary and extraneous matter, is in every case a great problem. Everything which is visible is potential material for the moving picture camera, but the objects finally chosen and their relationship to one another must be determined by careful study and comparison of possible effects.

In pure scenic effects for the film, the fluidity of the medium is felt in its entirety. It is possible to show past, present and future of the scene, or to jump from one country to another in the space of a second. As for drama, the greatest and most important quality here is character in action, and this is ideal for film portrayal. The greatest desideratum for design is to catch beauty in motion and this is precisely what the modern film in its best work is doing. In Russia the work of Eisenstein and Pudovkin, in France of Rene Clair, L'Herbier, Moussinac, Jean Epstein, in the Swedish film Sjostrom, is indicative of the fact that directors who have done excellent work in creating fine design, are now well known everywhere.

The intelligent and enlightened cinema-goer of today demands a great deal more than mere entertainment. The film must have a reason for being, and it must make this reason very clear. That, by means of good composition and design throughout is what the modern film makers are attempting to do. The director, the author, the executives, the technical staff, and all others concerned in production, have learned to work together for this desired end.

Progress in the cinema during the last few decades, aroused much attention and are indicative of the changes which have come about in the development of film design. While the early treatment in pioneer days was painted in broad strokes, and although this super-panoramic type of film may be seen occasionally today, the tendency is all toward great restraint and to allow small incidents or placement objects to indicate the trend of the story.



A BLOCK PRINT BY ARNOLD CANDLE, PHILLIPS HIGH SCHOOL, BIRMINGHAM, ALABAMA.

ALABAMA PRINTS

By BELLE COMER
ALABAMA
EDUCATIONAL
ASSOCIATION

"Exploration" has always been a watchword of youth; and those who can find new beauty and fresh charm even in familiar surroundings are insured against loss of their enjoyment of living. Artists are especially fitted to express this enjoyment.

With this idea in mind, the Art Department of the Alabama Educational Association has striven for many years toward a finer professional and social relationship, sponsoring various projects for beautifying homes and communities through application of art principles of line and pattern and color.

Results have never been disappointing, but during the past year they have been especially gartifying. In response to an invitation to participate in an exhibition of "Alabama" prints, the young artists of the state turned their attention to the sights of every day. Soon hey began to develop an appreciation of hitherto unperceived beauty and are still enjoying their efforts to understand and to interpret their environment. They explored by means of travel and legend and literature. From the coast to the mountains, in the cities and in the country, in the homes and in the streets,

in industry, agriculture, and domestic occupations, they found themes and planned their compositions. Some students drew on former experiences; some formed sketching groups and deliberately sought new impressions; and others depended on research to aid the "mind's eye." All used "local color" in an interesting manner.

The block print was the most used mode of expression, but other processes such as etching and monoprint were also ventured upon. The results of these endeavors were exhibited at the annual state association meeting. The prints were uniformly mounted and presented an attractive appearance, though some had been printed in a most primitive manner. Children in the elementary schools and students in high schools and colleges participated, thus giving a complete survey of the interpretation of the theme from different levels. Self-competition was the type that was encouraged, and it was evident that the participants had endeavored to excel their own former achievements.

The visible results seem worth all the effort expended, but even more desirable seem the joy of the creative work and the zest for further search and for continued artistic appreciation and activity.

WHAT'S GOING ON?

Aiding the city child to acquire more knowledge of arts and crafts is one of the activities being carried on by the Brooklyn Museum. The ways and means of offering this aid to art education are varied, and programs have been planned far ahead. One of the outstanding units in this undertaking is the publication of "The Children's Museum News", which under the supervision of grown-ups is nevertheless planned and largely executed by a group of child students. It is set up in the form of a child's primer, in modern, well-spaced type, and with simple, clear pictures of the children's own activities and interests. All adults except invited speakers are disqualified. To be eligible, one has to be a member of the Children's Museum League, be at least ten years old, mature enough intellectually to be in the 5A grade in school and then be voted into the Guild. The type used in making up the magazine is donated by the Brooklyn Museum. The editorials are written by members of the children's group. The printing is also done by them. Travelling exhibits from the museum cover many subjects. They are available for schools, and also for private borrowers if qualified by learning something about the subject. Textiles, minerals, shell forms, industrial charts, models showing housing and transportation, some 25,000 pictures mounted appropriately—these are the loan exhibits sent to schools and homes.

The Education Division of the Brooklyn Museum also plans special classes, lectures and gallery tours primarily for children studying arts and handicrafts. There are background hours for the concentrated study of subjects correlated with grade-school geography and history. There are motion pictures of American history as well, and demonstrations of techniques for students in developing three-dimensional projects. Playtime activities for the younger groups who will make the art students of the future are playing with tools, for three and four year olds, playing with color, for five year olds, study of our homes, for six year olds, visiting with American Indians, for seven and eight year olds, life in the middle ages, for the nine year group, water color painting, for the nine to twelve, workshop technique, for ten to twelve year old boys, handicrafts, old and new, for ten to twelve year girls, and a photography club for ten to fourteen year boys. In addition to this there are children's dance groups, divided into appropriate age groups. Other subjects covered are the historic background of costume design, research in fine and decorative arts, illustrated lectures and motion pictures on techniques, and gallery tours for secondary school classes as well as those for the younger and older ones. Membership is not essential for all groups, but in some cases moderate fees are charged. Seasonal exhibits of interest continue throughout the year. For instance, during the Christmas season there was held an exhibition of games and toys through the ages, so that child art and design students of varying ages might see the toys and games with which children through the centuries amused themselves. Historic material in these cases was supplemented by loans from stores showing representative modern designs.

Timeless Art

A recently published book which has attracted a great deal of favorable attention is "Art Without Epoch" by Ludwig Goldschneider published by Oxford University Press. This carefully thought-out volume consists largely of good reproductions from museums and private collections, and contains a comprehensive grouping of those works of art which have an immediate and vital effect upon even the untrained observer. Covering some four thousand years is a gargantuan and difficult task which can hardly be achieved to perfection. Yet this attempt has resulted in a valuable anthology of timeless art which intensely interests both student and mere "appreciator".

Crafts

Another volume of some value to the art student is H. Atwood Reynolds "Complete Book of Modern Crafts"—a result of the writer's many years of experience with the National Recreation Association and similar related groups. It is completely illustrated and will serve as a guide and general text book for those interested in plastic arts, block printing, photography, the making of marionettes, book-binding, et cetera.

Contemporary American Art

The 1938 annual exhibition of sculpture, watercolor, drawing and prints of the Whitney Museum of American Art attracted large groups of the increasing number of persons interested in contemporary American work. This exhibit ran through part of March and April, and contained much stimulating work.

Merchandising Through Art

"Is art being made the handmaiden of commerce?" This is the capitalized question going the rounds these fine spring days, when advertisements for new apparel (both for the home and the person) window displays of unusual excellence and other means of breaking down our wintry sales resistance are to be seen everywhere.

The answer is undoubtedly "Yes"—much to the benefit of both. If all who buy clothing for house, family or self can be made to understand and appreciate good industrial art, good advertising art, good commercial displays, we've one which holds the purse-strings.

It began with the window displays, was promptly taken up by the advertising departments, and is now to be seen within the stores in their own decoration as well as their presentation of things for sale. Surrealism has had a tremendous effect upon design for show-windows. It has taken them out of the category of the merely prosaic, and has given them life, vitality and verve as well as eye-appeal.

The recent display of "Trompe L'Oeil" or "Fool the Eye" paintings which was shown at the Julien Levy Galleries had an immediate repercussion in the daily papers where advertisement flourished for the "slimming" effects which were achieved by just this process in the cutting of garments, in the construction of shoes, et cetera, incorporating the ideas of lengthened perspective, or fore-shortened effects, the better to deceive the public into thinking the feminine form taller, the feminine foot smaller!!

Primitive paintings have taken their place as the central focal points about which merchandise displays have been built. One of the foremost Fifth Avenue stores has carried on a children's drawing contest which has attracted a great deal of attention. More than 1500 imaginative drawings were submitted, in all mediums, by children aged six to fourteen, the best to be selected for the cover of the store's spring children's catalogue. New York entries were shown in Manhattan and those from the adjoining state of Connecticut in a branch store at Greenwich.

Another leading downtown store has developed the American genre as a special project, and boast proudly that it presented contemporary American artists, then emphasized American Shaker designs, and has now unearthed a new source for sheerly American material, called "Plateau Primitives" because they are gathered from the high hills and small villages of Colorado and New Mexico. Rugs, fabrics, pottery, silver and copper jewelry are shown, and the fact is stressed that the workmanship is as strikingly original as in any modern work to be found anywhere.

Still another uptown store has carried on a "Made in America Industrial Exposition" to show the Manhattan housewife and home purchasing agent exactly how the

Continued on page 19

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

A Supplement to
DESIGN
MAY 1938
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PAPER CONSTRUCTION

At some time or other almost every one has felt a great desire to do some art work, to express his ideas on paper or in some material such as wood, clay, leather, etc. And very often it seems that there are no materials to work with. Yet if one is but aware of them, there usually are many very usable materials at hand in almost any one's life. Sometimes the commonest materials have been used by artists to carry out their ideas.

It is very pleasant to have a great deal of fine material all prepared and ready for work. But it is also a great adventure to take a common material and work with it to explore some of its many possibilities.

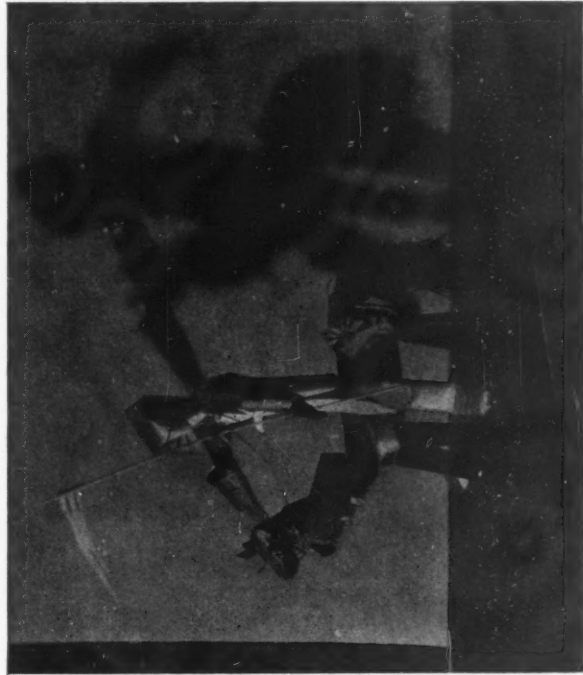
Great industrial designers today are very much interested in experimenting with materials to learn the many qualities. Of course, there are new materials being made, such as cellophane, bakelite and many others. But old materials, such as wood, clay and paper are still very important in our lives, and the greatest designers feel that

there is much to learn from studying these.

The story of wood, alone, in the story of man from earliest days until now is very interesting, for from the ways trees grow man probably learned to construct his dwellings. From the light, porous, qualities of wood, man learned that it

could be moved easily from place to place. He also learned that it could be fastened together or joined in many ways. All this encouraged him to study more and more its possibilities.

Now paper, in a similar way, has had an important place in the life of man. When we think of all the uses of paper, all the various forms it has been given from its beginning hundreds of years ago until now, we are amazed to see how necessary it has become. We know that the making of paper was discovered by the Chinese, who still make it in great varieties and quantities. Paper is composed of pulp—a thick, gravy-like substance. This pulp may be made from certain kinds of wood which has



A knight and his horse, made of discarded paper.

A group of gay animals constructed from paper. They have been painted and shellacked with very amusing designs.

these figures are dry they may be painted with showcard or tempera paint and shellacked as desired.

Here is a new field, and a gay one, open to anyone who has a desire to create with his hands.

At the left is a gay Christmas card made with cut paper.

There is valuable instruction in Art In The Making series in 1937-38 includes Leathercraft, Poster Making, Toy Making, Mask Making, New Mediums, Paper Construction, Chalk Drawing, Mural Painting. One subscription, 50c.

Art In The Making series for 1937-38 includes Leathercraft, Poster Making, Toy Making, Mask Making, New Mediums, Paper Construction, Chalk Drawing, Mural Painting. One subscription, 50c.



been shredded and soaked in water, or from rags of various kinds, or from old paper. By soaking newspaper in water for some time it returns to pulp and can be modelled into many forms. These may be painted or decorated in other ways.

So when we begin to make a list of all the different ways paper can be used, there will be a very long list. And many of the items on this list may be carried out by those persons who are anxious to do art work but can not afford other materials. Certainly there is something of interest for everyone to make in paper, from the youngest child to the expert industrial designer, whether it is to be a delicate piece of work on thin rice paper, amusing large

modelled human figures as shown on Page 22 of 1938 DESIGN, or large decorative screens made of paper wall board. There is just no limit when one starts working with paper. Perhaps it is well to be more exact and mention many of the things which might be done.

PAPER AS SURFACE FOR DRAWING AND PAINTING.

This is the way most persons use paper in art, merely as a surface on which to draw with pencils, crayon, chalk, etc., or as a surface for paint. The good artist will consider the kind of paper he works on a valuable part of the finished piece of work, for we are all really very conscious of paper surfaces. The manner in which the pencil or crayon works

A modern poster with letters made of cut paper instead of paint. The arrangement is planned to give movement.



on the paper surface is of great importance, for a chalk drawing made on a smooth glossy surface will look very different from one made on very rough paper or even sand paper.

Besides the texture of paper, there is a tone and color to be considered, and again the best work used as parts of the picture. Usually we enjoy seeing some of the surface of the paper used in a finished picture instead of having it completely covered with the medium.

PAINTING WITH PAPER.

Paper in great variety of weights, thicknesses, color, surfaces and patterns may be used to create pictures. By cutting out well studied shapes of colored papers and mounting them on an appropriate background surface very striking dec-

orative pictures may be made. It is interesting to use different kinds of paper so as to give a varied effect. These paper arrangements may be small, as used on greeting cards, or large enough for the panels of large screens. Posters are often made effective by the use of cut out paper letters or other decorative features, as shown in the illustrations here.

All one needs to do is to start experimenting with combinations of shapes, sizes, kinds of adges, colors, textures, thickness and surface patterns to find that painting with paper opens a great field. It is well to observe what interesting things are being done in decorative use of cut paper in the department stores. Heavy card board letters are often used with good effect.

CONSTRUCTING WITH PAPER.

By using flat sheets of paper folded and cut in certain ways, interesting three dimensional effects may be obtained, like the illustrations of paper masks shown here. No pasting or fastening is necessary for this, but by ingenious folding or cutting weird people, and abstract forms may be produced. These, when lighted properly, serve as excellent studies for photography. Interesting illustrations for books and school annals have been made in this way.

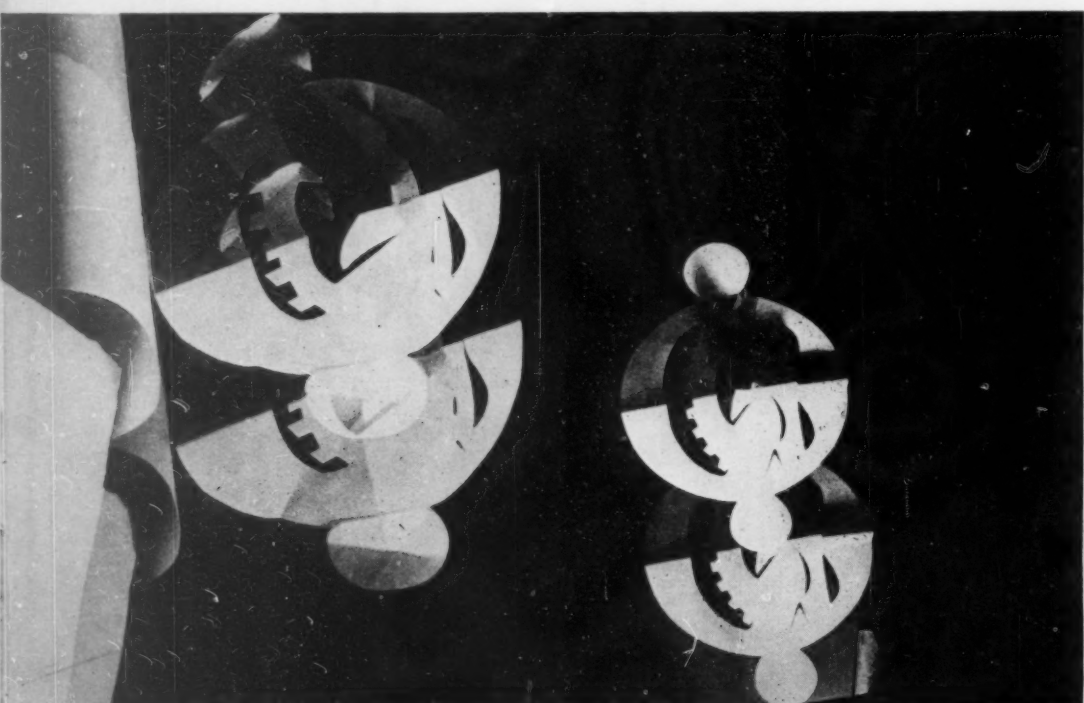
From the thin tissue and crepe to the coarser grained papers, many abstract flower groups are easily created with the

help of some wire and glue. It is well to save all pieces of interesting colored paper that appear constantly. Even very small pieces of gaily colored paper come in well for this art of creating in paper. It is so easy and possible for anyone who wishes art experience.

MODELLING IN PAPIER MACHE

As stated earlier, paper when soaked in water and stirred, will return to its pulp form, which with a little glue added makes a splendid modelling material. Anyone can make papier mache. Any kind of waste paper will serve well—newspaper, paper towels, etc., etc. In the March 1938 issue of DESIGN more is said of this process, which of-

Weird masks cut from yot paper and folded so as to give a three dimensional feeling.



products she buys are made, and of what. The manufacturers naturally were eager to cooperate and every floor carried hundreds of exhibits, showing the manner of construction and the evolution of design in such things as carpetmaking, weaving, the making of glassware, leatherwork, gems and jewelry, pottery, and all the varied industrial arts which furnish the American home. Sound recordings, still pictures, and cinemas were used to further elucidate the modern methods, the source materials, and the finished products. Everywhere the public is realizing that today art and industry do and must go hand in hand.

A Novel Art Catalogue

One of our confrères, the ART NEWS, has been inspired with an original and eminently suitable idea in the way of creating a catalogue for an exhibition of paintings. The subject was Cezanne, and the issue of the magazine was prepared especially for the day of the opening of the show. A list of the pictures shown, their approximate dates and the names of those who lent them was printed on the back cover. The self-portrait of Cezanne which was used for the front cover was followed by an article on the subject of his work, and an illustrated story of the paintings of this artist now held in American public and private collections also appeared.

Island Summer School

For the third year the Steiger Paint Group, under the direction of Harwood Steiger, will work at Edgartown, Martha's Vineyard. Although the headquarters will be at Edgartown, where an old fish house at the water's edge serves as the studio, the group will tour to all parts of the island, which offers so much of interest to the artist—the towns with their fine old houses and gardens, the fishing villages, the ponds dotted with sail boats, the cliffs and the sea, the lighthouses and the beaches; or, more remote, the farmhouses, the hills and woods, and the hedged roads, reminiscent of rural England.

In this group, a more informal one than the usual painting class, emphasis is placed upon the personal and creative side of painting as well as on technical proficiency. The group, which includes both advanced artist members and student members, works in water color, oil, and tempera. The Martha's Vineyard Art Guild has this year invited the Steiger Paint Group to have the opening exhibition in its new galleries.

Twenty-nine states are represented by students of the Chicago Academy of Fine Arts. They are Alabama, Arkansas, Arizona, Florida, Illinois, Iowa, Kansas, Kentucky, Michigan, Minnesota, Maine, Maryland, Mississippi, Missouri, Montana, Nebraska, New Jersey, New York, Ohio, Oklahoma, South Dakota, Texas, Tennessee, Washington, Washington, D. C., Wyoming and Wisconsin.

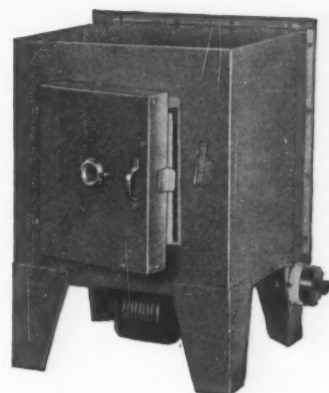
Although each year brings students from all over the United States and many times from Canada and abroad, their common art interest makes them a congenial and enthusiastic group. Their coming from many parts actually is more stimulating. In Commercial Art, including travel posters, displays and packaging in Illustrating and Cartooning, the influence of their home environment is evidenced and from an educational standpoint proves very advantageous.

Double Directorship Appointed For The Art Institute of Chicago

The trustees of the Art Institute of Chicago at a meeting held on May 11 appointed Daniel Catton Rich and Charles Harvey Burkholder to serve as co-Directors of the Art In-

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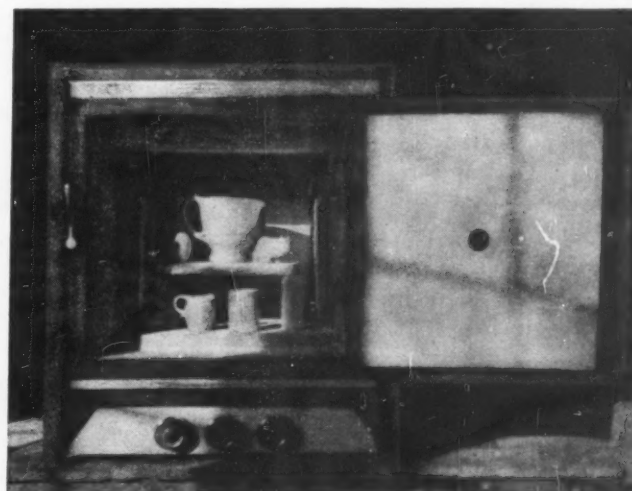
Write Department D for Complete Catalog on Amaco Pottery Supplies and Equipment

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stitute of Chicago to fill the position of Director left vacant by the death of Robert B. Harshe on January eleventh of this year. Mr. Rich will have the title of Director of Fine Arts and Curator of Painting and Sculpture, while Mr.

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Burkholder will have the title of Director of Finance and operation. Mr. Potter Palmer, who served as Director Pro Tem since February 5, will continue in his capacity of President of the Art Institute of Chicago.

Daniel Catton Rich has been on the staff of the Art Institute of Chicago for the past ten years. He brings to his office of Director of Fine Arts and Curator of Painting and Sculpture a fund of knowledge and experience in the field which he gained as aid to the late Director of the Art Institute, Robert B. Harshe. He assisted Dr. Harshe in the planning and preparing many important exhibitions, such as the two Century of Progress Fine Arts Exhibitions in 1933 and 1934. Mr. Rich has lectured widely and has contributed articles on many subjects in the fine arts field. He was educated at the University of Chicago and at Harvard University. In the capacity of Associate Curator of Painting and Sculpture he has edited the Bulletin of the Art Institute of Chicago, compiling and editing the catalogues for the two Century of Progress Exhibitions and catalogues for the series of special retrospective exhibitions at the Institute.

Charles Harvey Burkholder is especially fitted to fill the position of Director of Finance and Operation because he has been connected with the Art Institute since the year 1901 when he became Office Manager. He is thoroughly familiar with every department, having served as Curator of Exhibitions from 1916 to 1920, and Secretary and Business Manager since October, 1920.

DIRECTORY OF OUTSTANDING ART SCHOOLS

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Six weeks summer school June 27 to August 6. Courses in fine art, industrial art, advertising art. Teachers courses. Sculpture Crafts. Summer school of painting at Saugatuck, Michigan.

Chicago Academy of Fine Arts, Chicago, Illinois

Offers courses in industrial art, art teaching, art essentials, commercial art, fashions, interior decorating, stage arts, illustration, cartoon. Special teachers' courses start July 5.

Intensive Laboratory Course, Woodstock, New York

By Felix Payant. For teachers with or without art experience; designers desiring new points of view. June 6-July 2. Write % DESIGN, Columbus, Ohio.

Kansas City Art Institute, 4425 Warwick Blvd., Kansas City, Mo.

Individual instruction from accomplished artists in drawing, painting, sculpture, advertising, fashion, interior, illustration, industrial design, professional courses. Excellent equipment, low tuition. Catalogue on request.

The McDowell School, 71 W. 45 St., New York City

Costume design. Fashion illustrating. Styling, cutting, draping, pattern making, sketching. Dressmaking, millinery. Excellent courses. Expert individual instruction. Summer courses. Established 1876. Regents charter. Visitors welcome. Catalog.

Ralph M. Pearson's Design Workshop, 1860 Broadway at 61st, New York City

Mail courses in modern creative painting, modeling and drawing. New mail course in critical appreciation including an analysis of Rockefeller Center Art. Summer school at Gloucester.

The Steiger Paint Group, Edgartown, Martha's Vineyard Island, Mass.

Classes in Watercolor, oil, true tempera. June 20 to September 1. A group of artists and students working and exhibiting together. Catalog on request.

St. Louis School of Fine Arts, Washington University, St. Louis, Mo.

Drawing, painting, modeling, costume design, crafts. History of Art, anatomy and composition. Advertising design, illustration, design, interior decoration. University students receive credits for art courses.

Traphagen School of Fashion, 1680 Broadway, New York City

Costume design and illustration, also sketching, styling, draping, fashion, journalism, interior decoration, textile and stage design, window display, etc. Day and evening. Send for circular, 10c.

ARTISTS MATERIALS

RECOMMENDED BY OUR STAFF

Chalks

American Art Clay Co., Indianapolis, Indiana. Amaco products.

Crayons

American Crayon Co., Sandusky, Ohio. Crayonex, Crayograph, Payons, Pastello.

Ink

Charles M. Higgins & Co., Inc., 271 9th St., Brooklyn, N. Y. India Inks.

Sanford Ink Company, Congress and Peoria Sts., Chicago, Ill. Spatter Ink.

Marionettes

Muller Marionettes, 1324 Ashland Ave., Evanston, Ill. Send 10c for catalog.

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Marionette Kits

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Modeling Materials

American Crayon Company, Sandusky, Ohio. Milo modeling material.

Show Card Colors

American Crayon Company, Sandusky, Ohio. Prang Tempera.

Watercolors

American Crayon Company, Sandusky, Ohio. Prang Products.

CERAMIC SUPPLIES

Ball Mills

Pereny Pottery Co., 842 No. Pearl St., Columbus, Ohio.

Banding Wheels

Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" banding wheel.

Clays and Glazes

American Art Clay Company, Indianapolis, Indiana.

B. F. Drankenfeld & Co., Inc., 45-47 Park Place, New York City.

Kilns

American Art Clay Company, Indianapolis, Indiana. Denver Fire Clay Co., Denver, Colo.

Potter's Wheels

Pereny Pottery Co., 842 No. Pearl St., Columbus, Ohio.

Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" products.

N. E. A. MEETS IN N. Y.

Department of Art Education of the National Education Association presents a program on June 27 and 28 at the Museum of Natural History in New York.

Copies of the program may be secured from the Secretary Annabel J. Nathans, Director of Art Education, New Orleans, Louisiana.